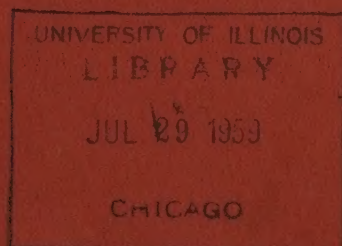


The Bulletin

**National Institute for
Architectural Education**

School Year 1958-1959



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The BULLETIN of the National Institute for Architectural Education invites the submission of manuscripts, news items, and notes from students and professionals. The reports of the competitions are presented in the BULLETIN as unofficial opinions of the authors and should not be interpreted as the collective opinion of the evaluating jury. Furthermore, the NIAE cannot be held to account for any statements or opinions printed in this magazine.

The BULLETIN of the NIAE is issued by the National Institute for Architectural Education, 115 East 40th Street, New York 16, N.Y. The subscription rate to the BULLETIN with reproductions of designs is \$25.00 for the school year, without reproductions the rate is \$2.00 for the school year. Single reproductions of current work of a school year may be purchased at \$1.00 per print; reports of problems at \$1.00 a copy. Reproductions and reports of work of any previous school year, if available, are \$2.00 per print or per report.

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EMERSON MEMORIAL PRIZE

\$100 prize made possible through the
legacy of William Emerson to the NIAE

REGIONAL EDUCATIONAL RADIO and
TELEVISION PRODUCTION CENTER

Competition Regulations

Design solution must be completed in any ten (10) consecutive days between January 19, 1959 and May 15, 1959.

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Each entry shall represent the work of only one student; and only one solution to a problem may be submitted by any one student.

Entries must be identified in a space 4" x 2" in the lower right-hand corner on the face of each sheet by printing legibly: a) full name and address of competitor; b) name of school, atelier, or supervisor; c) grade and title of the competition. A space 8" x 10" for jury comments, if desired, is to be provided in the upper right-hand corner.

All parts of any entry must be uniform in size not exceeding 30" x 40"; technique or presentation is optional unless otherwise called for in a program.

All plans to be similarly oriented.

Entries must be sent prepaid upon completion.

Notice of shipment shall be mailed to the NIAE giving in duplicate on a separate list for each problem, date and express receipt number (if any), alphabetical listing of the names of entrants with the number of pieces comprising each entry. (The duplicate list will be returned with notation of outcome immediately following the judging.)

Announcement of awards will be made promptly after each judgment. Complete report of judgment together with photographs of premiated designs will be published in the BULLETIN of the NIAE, as soon after the judgment as the material can be prepared. BULLETIN subscription rate is \$25 for the school year with photographs (approximately 100 prints); without photographs the rate is \$2.00. Photographs or reports may be purchased singly at \$1.00 per report or print.

Additional copies of program may be purchased at \$1.00 for a single copy; \$8.00 for 10 copies; \$20.00 for 30 copies.

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The programs for the school year 1958-1959 have been prepared by the Program Committee of the NIAE. Their purpose is to aid the interchange of ideas and criteria of design among architectural students throughout the nation. The subject matter has been selected to stimulate and promote the creative interest of the student and to help him achieve an imaginative and logical solution. By evaluating the work of students the NIAE hopes to make a professional contribution to architectural education.

REGIONAL EDUCATIONAL RADIO AND TELEVISION PRODUCTION CENTER

EMERSON MEMORIAL PRIZE

\$100 prize made possible through legacy of William Emerson to the NIAE.

I Brief Background

Unlike commercial studios, the principal aim of educational broadcasting is to enrich learning experience and to facilitate the processes of intellectual psychological, and social growth.

Broadcasting in educational radio and television maintains the standard techniques to be found in commercial studios. The differences lie in the character and level of programming and the specific audience. Production is simpler with a great dependence on audio-visual materials such as films, slides, charts, maps, blackboards, demonstration tables, tape and disc transcriptions. Shows are mostly panel discussions, demonstrations, lectures, "chalk-talks," and modest theatrical productions.

A popular misconception of educational broadcasting is that the TV camera and the radio mike are brought into the classroom and the proceedings of classroom activity are transmitted. Generally, educational broadcasting is studio-produced through a carefully programmed center set up specifically for this purpose. Radio and TV facilities function as an extension of the curriculum and as an aid to classroom teachers and the faculties of a school system. Most broadcasting is conducted during "in-school" hours. However, many educational systems have extended their broadcast service to include adult education programming during evening hours.

II Program

Today, forward-looking states have allocated funds for building regional educational radio and television production centers in each of their principal cities. These centers are to be administered by local Boards of Education with the cooperation of the State Education Department. Apart from qualified technical and clerical personnel, the programming, creative production, and administration will be conducted by a staff of professional educators who are specialists in the audio-and-televisual communications media.

A local city of 150,000 people has been assigned a production center. The center will have one standard television station and one FM radio station. This center is the subject of this program.

A residential site, 200' x 350', has been selected near the center of town. The main street borders on the south line lot. The plot, extending 350' north to south, is flanked by secondary streets at the east and west boundaries. The land is virtually level. Parking is to be provided for 20 cars and facilities for a medium size truck delivery. No transmitter tower will be located at this site since a relay system will carry programming to the transmitting station 10 miles away.

III Notes on Radio and Television Production

(Equipment will not be shown in either the radio or television facilities.)

The radio broadcasting is conducted from two studios—A and B, each being visually connected to the Control Room.

In television broadcasting all the performance work is in one major studio (TV Studio C). This major studio has within it three distinct areas: At one end of it is the *interview set*; at the other end is the *demonstration set*. Between these two areas is the *central staging area*. During a performance one of the areas will be in immediate use, while one of the other areas will be on rehearsal "standby" for the following production. The entire studio is serviced by one camera crew which consists of two cameras and one mike boom. This is known as the "chain." The three areas of the studio given above are stationary and as programming production goes on, the two camera "chain" is swung into position during the "station breaks." The "station break" is the 30 second interval between programs during which the station is "identified" to its viewers. In this studio the clear "grid" height to lighting and scenery "battens" is twenty feet.

During "live" productions from this major studio, the programs are controlled visually and aurally by the Director from the TV Master Control Room. This facility is elevated at one wall with a clear view of all the areas of the entire TV studio operation. All instructions known as "cueing" is done by an intercommunication system through head-phones from the director to the technicians in the control room and to the technical crew "on the floor" in the major studio. The director is generally seated elevated above and behind the technicians in the Master Control Room. Immediately adjacent to the Master Control Room at either side is the

Film, Slide, and Projection Area. At the other end of the control room is the TV Announcer's studio. He has visual contact with the Master Control Room and he overlooks the TV studio.

The TV Master Control Room contains audio-visual consoles (similar to small TV sets) which are part of the manned desks whose operators control the picture images and their accompanying sound. (See Glossary)

In the Film, Slide and Projection area will be found film, camera, projectors.

The TV Announcer's studio usually contains a desk, chair, camera monitor, and a table microphone.

IV Radio Facilities (provide the following, show spaces only)

- a) FM STUDIO "A"—600 sq. ft.
(concerts, dramatic programs, recordings, small audiences of 20 to 25 persons)
- b) FM STUDIO "B"—200 sq. ft.
(interview and lecture studio, small panel discussion)
- c) RADIO MASTER CONTROL ROOM—200 sq. ft.
(must have visual control of both studios "A" and "B")
- d) CONTROL ROOM "B"—80 sq. ft.
(visual control of Studio "B"; 1 turn table, and director)

V TV Facilities (provide the following, show spaces only)

- a) TV STUDIO "C"—total area 3600 sq. ft.
This studio will contain:
 - (a) 1 Central staging (performance or acting area)—800 sq. ft.
 - (b) 1 Interview set (for live interviews, small panel and lecture shows)—400 sq. ft.
 - (c) 1 Demonstration set (science, lab, food, etc.)—400 sq. ft.
- b) TV MASTER CONTROL ROOM—300 sq. ft.
- c) FILM, SLIDE and PROJECTION AREA: 100 sq. ft. with visual control from Master TV Control; adjacent to control room.
- d) TV ANNOUNCER'S STUDIO: 100 sq. ft. must have

visual contact with TV Master Control Room and TV Studio "C."

VI Other TV Technical Facilities (Do not show equipment or furnishings)

- a) TV SCENIC STORAGE and LOADING DOCK—400 sq. ft.
(paint, repair, and storage of scenery; adjacent to Studio "C" and trucking dock)
- b) TV PROPERTY ROOM—200 sq. ft.
(contains visual materials, theatrical "props," sound effects apparatus, etc.; adjacent to Studio "C")
- c) TV FILM STORAGE VAULT—200 sq. ft.
(adjacent to film projection area and preview room—storage and editing of 16 mm films)
- d) TV GREEN ROOMS—2 required (men and women)—100 sq. ft. each
(for use of performers, 1 wc each, make-up table; adjacent to Studio "C")
- e) TV INSTRUMENT ROOM—300 sq. ft.
(adjacent to Studio "C"; storage of grand piano, tympanum, celeste, chimes and other large percussion instruments and orchestra folding chairs)

VII Technical Facilities Common to Radio and TV Production (show spaces only)

- a) PREVIEW ROOM—300 sq. ft.
(Small projection studio, seating 10, for screening and editing 16 mm films, slides, tapes and electric transcriptions)
- b) RECORDING LIBRARY—400 sq. ft.
(contains racks for storage of tapes, disc transcriptions, and standard records)
- c) MIMEOGRAPH ROOM—200 sq. ft.
(reproduction, collation and storage of scripts and broadcast guide manuals)
- d) ENGINEER SHOP—200 sq. ft.
(cable, light, and electric equipment storage and shop repair; adjacent to Studio "C")

VIII Production Staff and Administration Offices (spaces only)

- a) 1 Continuity writer 80 sq. ft.
- b) 6 Producer/directors 80 sq. ft. each
- c) 1 Graphic Artist 100 sq. ft.

d) 4 Steno/typists	80 sq. ft. each
e) 1 Director of Programs	100 sq. ft.
f) 1 Director of Operations	100 sq. ft.
g) 1 Librarian	80 sq. ft.

IX Public, Storage, and Lavatory Facilities

a) Lobby (include receptionist)	400 sq. ft.
b) Locker Rooms for Personnel	300 sq. ft.
c) Coatroom for student workshops	150 sq. ft.
d) Storage for Clerical Supplies	300 sq. ft. total
e) Toilet Rooms for:	
Male Adults	150 sq. ft.
Female Adults	200 sq. ft.
Boys	150 sq. ft.
Girls	150 sq. ft.

XI Boiler Room, and Mechanical Equipment Rooms

Located in basement (not to be shown, but proper access must be indicated)

PRESENTATION—REQUIRED DRAWINGS:

(on two 20 x 30 boards)

1. Site plan—scale 1/32" to the foot.
2. Floor plans as required at the scale of 1/16" to the foot.
3. One principal elevation at 1/16" to the foot.
4. One section cut perpendicular to elevation at 1/16" scale.
5. Perspective (exterior at as large a scale as possible).
6. Color permitted.

GLOSSARY OF TERMS:

ACTING AREA: Area of studio where actual performance occurs.

BACKGROUND PROJECTIONS: Special effects possible by projection of slides or motion pictures on translucent screen (Translux) to provide scenic background.

BOOM, MICROPHONE: A microphone suspended from tubular boom arm which can be extended, lowered or raised by the operator to follow actor.

CAMERA MONITOR: Control equipment associated with TV camera to control final broadcast picture. Director views monitors and selects image he wants to transmit. Similar to small TV set.

CAMERA SWITCHING AND MIXING: Control of broadcast picture image TV cameras through master control. Video engineer actually does switching on cue from Director. Also split screen, matched screen, superimpositions, or electronic fades or ripples are done on switching console.

CONSOLE: Control desk for both audio and video equipment located in control room.

CONTROL ROOM: Elevated area adjacent to studio containing equipment and personnel. Large glass areas are provided permitting unobstructed view of studio, film projection room and announcer's booth.

CUEING: (defined in program) System of visual and oral instruction—theatrical term equivalent to "prompting."

FM: Frequency modulation broadcasting is transmission in which carrier wave varies in frequency while power remains constant.

GREENROOM: Assembly or waiting area used by performers, usually equipped with phone or call system and clock.

KINESCOPE or "Kinny": Motion picture film image taken directly from TV receiver tube.

LIVE PROGRAMMING: Use of "live" performers during time of transmissions as distinguished from film or kinescope.

PREVIEW: Film or kinescope viewing in screening room before actual telecast.

PRODUCTION: Preparation of TV program utilizing services of writers, talent, directors, designers, including use of scenery, sets, and properties.

PROPS or PROPERTIES: Items used in production exclusive of costumes, sets, and technical equipment.

SET, DEMONSTRATION: Specialized performance area consisting of: 3 fold flats with winged sides (no sight lines); set or arranged with demonstration laboratory table or demonstration kitchen, etc.

SET, INTERVIEW: 3 fold set with winged sides and camera sight lines; provides simple setting for single lecturer at desk or roundtable discussion or visual interviews.

XIII References

Kraus, Max—CLOSED CIRCUIT TV, Progressive Architecture, April 1956.

Editors—CELA, Communications, electronic, and automation, Progressive Architecture, May 1956.

TEACHING WITH RADIO, AUDIO and TELEVISION EQUIPMENT, Joint Committee of U. S. Office of Education, 1952, Washington, D. C.

TV STATIONS, Progressive Architecture, Sept. 1953

Duschinsky—TV STATIONS, P/A Library / Rhedgold Press, 1954, New York.

Intermediate Problem Spring Term 1958-1959

TILE COUNCIL OF AMERICA, INC. PRIZES

Sponsored by the members of the Tile Council of America, Inc.
Two scholarships of \$500 each.

A SMALL MIDTOWN SHOPPING MALL

Competition Regulations

Design solution must be completed in any ten (10) consecutive days between January 19, 1959 and May 15, 1959.

Contestant must qualify for the grade of work for which he submits an entry.

An entry fee of \$2.50 is required for each design entered for judging. This fee must be received on or before the date the entries are due at the Institute office.

Each entry shall represent the work of only one student; and only one solution to a problem may be submitted by any one student.

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All parts of any entry must be uniform in size not exceeding 30" x 40"; technique or presentation is optional unless otherwise called for in a program.

All plans to be similarly oriented.

Entries must be sent prepaid upon completion.

Notice of shipment shall be mailed to the NIAE giving in duplicate on a separate list for each problem, date and express receipt number (if any), alphabetical listing of the names of entrants with the number of pieces comprising each entry. (The duplicate list will be returned with notation of outcome immediately following the judging.)

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A SMALL MIDTOWN SHOPPING MALL

TILE COUNCIL OF AMERICA, INC. PRIZES

Two scholarships of \$500 each.

The owners of adjacent retail business properties in a medium size city have decided to pool their interests and to demolish their existing outdated buildings on the site and erect a shopping mall. The site is located two blocks north and two blocks east of the intersection of the main north-south and east-west business streets of the town.

This decision was prompted by the fact that the pedestrian traffic in the area was decreasing because of the present unsightly buildings and outdated shops. The newer shopping centers on the periphery of the town offer much more that is attractive to the prospective customer.

The owners wish to create a project which will attract customers. They also wish to improve the congested center of the city and encourage owners of adjoining properties to emulate them. The result will be a limited urban re-development of the area.

The site is level. It is on the east side of a north-south street and has a depth of 200 feet from one east-west street to the next and is 400 feet long from the north-south street to a property line. There are 15 foot

sidewalks beyond the property line on three sides of the property.

Most modern shops require a depth of 60 feet. This will permit an 80 foot mall between the backs of the shops. The mall opens to the north-south street. Ramp tunnels within the property off the northerly street will lead to underground parking. This underground parking area will provide ancillary services and storage facilities.

There will be covered walks overlooking the mall on both sides. In the garden area of the mall, there will be showcases for the display of travel posters and native arts and crafts from the remote areas of this country and abroad. The central portion of the mall will be open to provide for trees and planting.

The following categories of shops will be provided on the ground floor:

1. Luggage and Leather Goods.
2. Toy and Adult Games.
3. Sporting Goods.
4. Florist.
5. Gifts.

6. Pharmacy.
7. Artist Supplies.
8. Small branch bank.
9. Photographic Equipment.
10. Casual Sportswear and Travel Clothes.
11. Camping Supplies.
12. Quick Service Restaurant.

A part of the project will be two stories high. The second floor will contain offices for a travel bureau, professional offices, and representatives of import/export firms. The second floor area is limited to 10,000 sq. ft.

One of the features of the project will be the restaurant (item 12 above) with a limited menu, of the type usually available at roadside refreshment stops, with provision for al fresco dining. Some removable transparent windbreakers can be used to permit extended use of the dining facilities during the year.

REQUIRED DRAWINGS:

To be presented on two illustration boards 20" x 30" or one board 30" x 40". Rendering to be in color.

1. Ground plan of entire area showing shops, mall,

- ramps, etc. at the scale of 1/16" to the foot.
2. Plan of lower parking level and 2nd floor showing space allocation in outline form only, at the scale of 1/32" to the foot.
3. North-south section of the property at the scale of 1/16" to the foot.
4. One aerial perspective looking into the mall area from the north-south street.
5. One eyelevel perspective from one of the east-west streets, clearly indicating the character of the buildings.

NOTE:

Funds for this scholarship award have been made available through the generosity of the Tile Council of America, Inc., which has genuine interest in the development of architectural education. It has, however, in no way dictated the character, or any of the requirements of the program. These requirements have been determined solely by the NIAE on a purely educational basis, as will be the jury's evaluation of the submissions.

The creative use of ceramic tile in the problem is desirable but optional.

DATA ON CERAMIC TILE

Courtesy of the TILE COUNCIL OF AMERICA

In conjunction with their annual prize awards, the Tile Council of America, Inc., comprising 25 leading U. S. manufacturers of ceramic floor and wall tile, have compiled the following factual information to give students a working knowledge of the material. The prizes offered in collaboration with the National Institute for Architectural Education this year are two scholarships \$500 each.

What Ceramic Tile Is. Tile is made from clay and/or other ceramic materials and fired at very high temperatures (2,000° approximately) to produce a strong, durable material.

The product manufactured by the members of the Tile Council is a tile used as a veneer, or beautiful surface material with lasting wearing qualities, ranging generally from $\frac{1}{4}$ " to $\frac{3}{4}$ " in thickness; it is not to be confused with structural tile, terra cotta or cement blocks.

The following comprise the ceramic tile family:

Glazed Tiles often specified are $4\frac{1}{4}$ " x $4\frac{1}{4}$ ", 6" x 6" and 6" x 3". However, sizes generally available range from as small as $1\frac{1}{4}$ " x $1\frac{1}{4}$ " up to 12" x 16". Glazed tile usually is used for walls, but special types can be used for floors receiving light traffic.

Unglazed Tiles range in size from $11\frac{1}{32}$ " x $11\frac{1}{32}$ " up to 6" x 6". Intermediate sizes include $\frac{1}{2}$ " x $\frac{1}{2}$ ", $\frac{1}{2}$ " x 1-1/16", $\frac{3}{4}$ " x 1-9/16", 1" x 1", 1" x 2", $\frac{3}{4}$ " x $\frac{3}{4}$ ", 1-9/16" x 1-9/16", 2" x 2", 2-3/16" x 2-3/16", 2-3/16" x 1-1/16" and 1-1/16" x 1-1/16". They are used for floors and walls.

Quarry Tiles are a heavy-duty glazed and unglazed type usually used for floors but also seen on walls and counters. Common sizes are $2\frac{3}{4}$ " x $2\frac{3}{4}$ ", $2\frac{3}{4}$ " x 6", $2\frac{1}{4}$ " x 8", $3\frac{7}{8}$ " x 8", $3\frac{7}{8}$ " x 12", 6" x 6", 6" x 9", and 9" x 9".

Properties of Ceramic Tile. Ceramic tile is waterproof, colorfast, fireproof, sanitary and easily cleaned, durable and unaffected by acids and alkalis. It is stain-proof, non-absorbent and resistant to abrasion. It does not need waxing, varnishing, painting or other redecorating, so that it has one of the lowest maintenance costs of all materials.

Tile in Architecture. Ceramic tile has been used for more than 7,000 years. It has played an important role in the architecture of Egypt, Persia, Turkey, Italy, Spain, Germany, France, Holland, England, Brazil and other nations. In the United States it has been used since Colonial times.

Design Possibilities. Ceramic tile is now made in more than 200 shades of basic colors. It is also manufactured in a great variety of sizes, and as a result practically any pattern can be worked out in it.

Installation Methods vary according to circumstances. The new dry-curing, thin-setting mortars manufactured in accordance with the Tile Council's formula 756 have the favorable characteristics of conventional mortar and can be used to set dry tile on dry backing. This frees the mechanic from the usual chores of soaking tiles, saturating block walls and maintaining damp conditions. Installation of ceramic tile with conventional cement mortar and cement grouting is covered in the Tile Council's specification guide, *The Tile Handbook*. Another Tile Council publication, K-400—*Thin Setting Methods and Materials* describes the installation of ceramic tile with adhesives and thin-set cements.

Uses of Ceramic Tile are unlimited on interiors and exteriors of residential, commercial, institutional and industrial buildings. Besides bathrooms, typical residential uses include kitchens, family rooms, living and dining areas, bedrooms, basements, terraces, porches, patios, foyers, fireplaces, window sills, and work counters. In hospitals ceramic tile is found in operating rooms, day kitchens, corridors and promenade decks. Ceramic tile is practically standard for washrooms in public and commercial structures, walls and floors in restaurants and cafeteria kitchens, store fronts, grease pits and automobile showrooms and floors and walls of dairy and bottling plants.

For further information. Local tile contractors can show tile samples and suggest installations to visit. The Tile Council of America, Inc., at 800 Second Ave., New York 17, N. Y., will be glad to answer any special technical questions.

SPRING TERM - ADVANCED PROBLEM

REGIONAL EDUCATIONAL RADIO and TELEVISION PRODUCTION CENTER EMERSON MEMORIAL PRIZE

JURY OF AWARD - June 4, 1959

John J. Carlos	Jacques E. Guiton
Daniel Chait	Robert S. Hutchins
Lathrop Douglass	Carl Landefeld
Caleb Hornbostel	Charles L. Macchi

PARTICIPANTS - 44

Catholic University of America
Georgia Institute of Technology
Oklahoma State University
Pratt Institute

University of Illinois
University of Notre Dame
Unaffiliated:
Pontiac, Michigan

AWARDS

Honorable Mention Placed 1st and Prize	- A. S. Prokos, Catholic University of America
Placed 2nd	- A. Del Carmen, Catholic University of America
Placed 3rd	- R. Stievater, University of Illinois
Placed 4th	- W. L. Williams, Oklahoma State University
Placed 5th	- Y. Hashimoto, Pratt Institute

REPRODUCTIONS

# 22 A. S. Prokos, Catholic University of America	Honorable Mention Placed 1st & Prize
# 23 A. Del Carmen, Catholic University of America	Honorable Mention Placed 2nd
# 24 R. Stievater, University of Illinois	Honorable Mention Placed 3rd
# 25 W. L. Williams, Oklahoma State University	Honorable Mention Placed 4th
# 26 Y. Hashimoto, Pratt Institute	Honorable Mention Placed 5th

REPORT OF THE JURY - BY DANIEL CHAIT

The Emerson Memorial Prize problem of 1959, "A Regional Educational Radio and Television Production Center" was characterized chiefly by a program requiring strict attention to the technical needs of the several divisions within which such a center must work. Each of these divisions, or centers-within-in-a-center is almost autonomous, having only normal inter-group convenience as a critical basis. The television section, which includes a high ceilinged area commanded by a control center and satellite office, storage and related facilities, requires easy access from scenery receiving and storage facilities. The radio section requires similar control and storage facilities, and the "brain boys" - writers, production men, administration and their secretarial offices, worked preferably in a quiet area, not requiring direct close contact with the televising, filming, and broadcasting end of things. Of great importance was the main objective of the entire center - the studio production through a carefully programmed center, set up specifically for this purpose and functioning as an aid to classroom teachers. The author of the program for this new type of building, has had considerable experience in the field of radio and television, and has projected this experience in terms of an architectural proto-type, unique in requirements.

The jury's final selections were characterized by a straight-forward planning approach, paying strict attention to the logic of a building with such specific objectives. Although the jury decried the lack of any outstanding imaginative architectural statement in terms of handling the masses and surfaces of the buildings, the first and second premiations were voted for certain laudable planning characteristics. For example, the compact quality of both plans are the evident orderliness of spatial allocations for the three major work divisions; the good relationship of television control to television studios; the opportunity for control of visitors at the entrance; the ease of movement for participants, from entrance to various studios; the ease and directness of handling scenery and props from

loading dock through to final studio use; the respect of privacy and quietude from annoyance of visitors and studio participants, afforded to the writers and producers - all these were points that were carefully examined. Although the second placed entry was commended for its rectangular simplicity, the site plan and parking location were not thoroughly solved in terms of parking-to-entrance relationship.

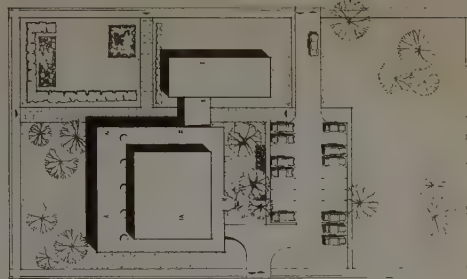
The third, fourth and fifth presentations, although lacking somewhat in ease and logic of the aforementioned functions, were characterized by an imaginative approach, using great strength of definition. Indeed, some contention as to the order of relative merit between second and third places finally resulted in the prevailing opinion being that the generally superior workability in a building whose basic reason for existence is the efficient production of a modern tool for education, held more value as a cogent entity.

Some of the more prevalent faults found with non-premiated designs were as follows:

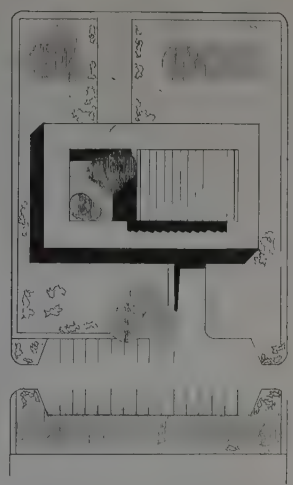
- a) Tortuous passages to various elements, for the sole purpose of providing interior courts.
- b) Lack of entrance control - a one-time participant can easily get lost and the nature of a broadcasting studio should not permit of unaccompanied visits by the public.
- c) Poor elevation of television control room over studios. It is implicit in the nature of supervision that the best possible view of all depths of scenery be had.
- d) Poor placement of toilet facilities in relationship to studios.
- e) Bad loading dock and servicing facilities.
- f) Complicated, uncomposed massing of buildings.

In many cases, plans worked quite well, but did not rate well as an articulate architectural whole.

The writer wishes that more students of architecture would realize that neither one of these qualities alone in a building suffice to justify its exaltation as a worthy work.



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1. ENTRANCE
 2. RECEPTION AREA
 3. OFFICE
 4. CONFERENCE ROOM
 5. STORAGE
 6. RESTROOM
 7. KITCHEN
 8. DINING AREA
 9. BREAKFAST ROOM
 10. LIVING ROOM
 11. BEDROOM
 12. BATH
 13. PORCH
 14. PATIO
 15. GARDEN
 16. DRIVEWAY
 17. GARAGE
 18. UTILITY ROOM
 19. CLOSET
 20. HALLWAY
 21. STAIRS
 22. ELEVATOR
 23. LOBBY
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 890. DRIVEWAY
 891. GARAGE
 892. UTILITY ROOM
 893. CLOSET
 894. HALLWAY
 895. STAIRS
 896. ELEVATOR
 897. LOBBY
 898. WAITING AREA
 899. RECEPTION DESK
 900. OFFICE DESK
 901. CONFERENCE TABLE
 902. STORAGE CUPBOARD
 903. RESTROOM
 904. KITCHEN
 905. DINING AREA
 906. BREAKFAST ROOM
 907. LIVING ROOM
 908. BEDROOM
 909. BATH
 910. PORCH
 911. PATIO
 912. GARDEN
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 914. GARAGE
 915. UTILITY ROOM
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 932. BATH
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 952. BREAKFAST ROOM
 953. LIVING ROOM
 954. BEDROOM
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 960. GARAGE
 961. UTILITY ROOM
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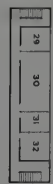
site plan scale 1/32"=1'-0"



- LEGEND
- 1 entry
 - 2 lobby
 - 3 room of operations
 - 4 direct of operations
 - 5 locker room
 - 6 locker room
 - 7 toilet rooms
 - 8 shower
 - 9 shower
 - 10 continually writer
 - 11 electric storage
 - 12 instrument room
 - 13 studio "A"
 - 14 studio "B"
 - 15 studio "C"
 - 16 studio "D"
 - 17 control room
 - 18 electrical supplies
 - 19 control room "A"
 - 20 control room "B"
 - 21 control room "C"
 - 22 control room "D"
 - 23 control room "E"
 - 24 control room "F"
 - 25 library
 - 26 library
 - 27 library
 - 28 library
 - 29 library
 - 30 library
 - 31 library
 - 32 film storage



floor plan scale 1/16"=1'-0"



front elevation scale 1/8"=1'-0"



section scale 1/16"=1'-0"



main entrance



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1953-59
 23

a radio and tv center

MS. 8.2
24

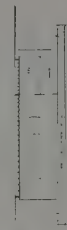
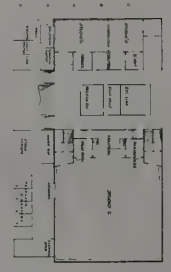
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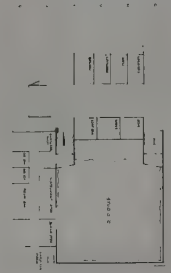
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LIBRARY
CHICAGO, ILLINOIS 60637



Henrieville, New York, 1907



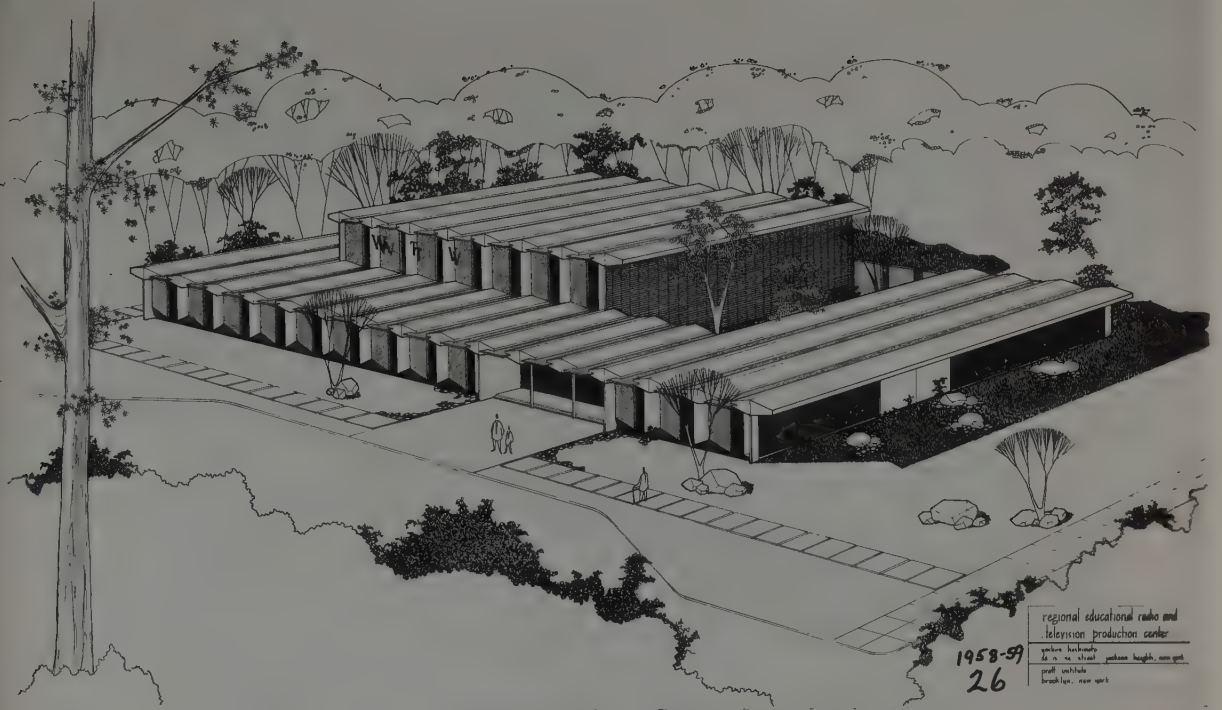
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100-9
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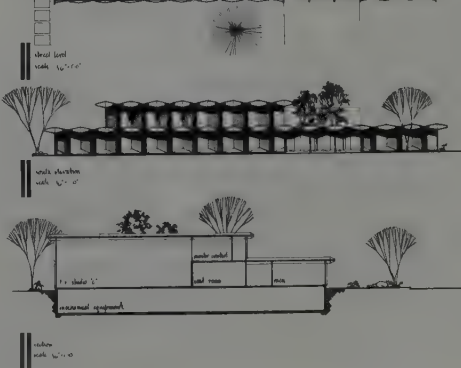
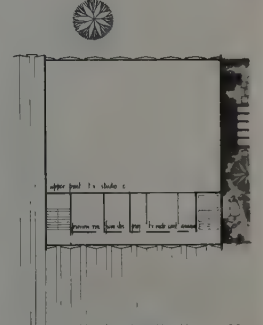
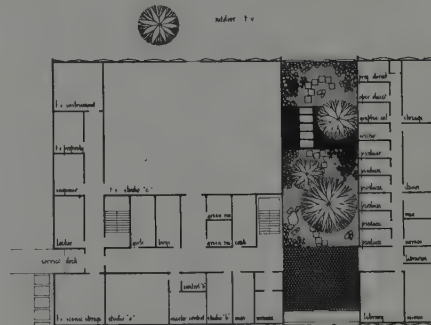
Honorable Mention Place 5th A-22



1958-59
26

regional educational radio and
television production center
general building
100 ft x 100 ft plan
general building, new unit
general building, new unit
general building, new unit

A-22
C



1958-59
26

regional educational radio and
television production center
general building
100 ft x 100 ft plan
general building, new unit
general building, new unit
general building, new unit

upon creative thinking, more consideration could have been given to such academic points as climatic adaptability of the design, structure and related program requirements as follows:

- 1 Access ramps to parking areas and the parking area itself were poorly arranged. Some ramps resembled super highway intersections, while others were either too steep or fashioned hairpin turns of inadequate radii.
- 2 The existing sidewalk, surrounding the property on three sides, provided an excellent opportunity for additional display which in many cases was partially or wholly neglected.
- 3 The sizes and shapes of the stores in some cases were impractical and unrealistic: for example the "Small Branch Bank" often took the shape of an elaborate structure of intricate design, and most likely of prohibitive costs.
- 4 The planning of the second story offices, in most cases, was very wasteful and forced, and not an integral part of the scheme. The jury felt that not enough study had been devoted to the safe pedestrian access and exits to and from the second story offices, nor to the arrangement of covered walks - a specific requisite of the program.

Honorable Mention Placed 5th - G. L. Exline, University of Illinois: An open, free approach with good possibilities that might have gotten a higher rating if the designer had given the viewer a more realistic concept of the scheme. Underground parking is well planned and the access is simple and reasonable.

The informal plan provides excellent access to the shopping areas from the street which would undoubtedly attract customers.

The second story plan is not clear due mostly to cluttered presentation which tends to confuse rather than clarify.

More time devoted to the explanation of the character of buildings would have helped this project to a better standing.

Honorable Mention Placed 4th - R. Burns, Iowa State College: A sensible approach and a logical plan conforming to the requirements, but

wanting imagination in planning. Character of buildings is quite pleasant, perhaps a little too stern. The approach from the West is inviting. Access to the stores from the parking area is limited to only one stairway which is not desirable.

Location of the bank is good, especially with the added feature of "drive-in" banking facilities.

One of the most important features "the restaurant" has not been located in a very desirable area.

Honorable Mention Placed 3rd - W. Davis, University of Illinois: A very good example of informal well organized planning. The basement parking and storage facilities are very well planned. The pedestrian access to parking is also well located. The jury questioned the reason for splitting the second story offices at the opposite end of the Mall.

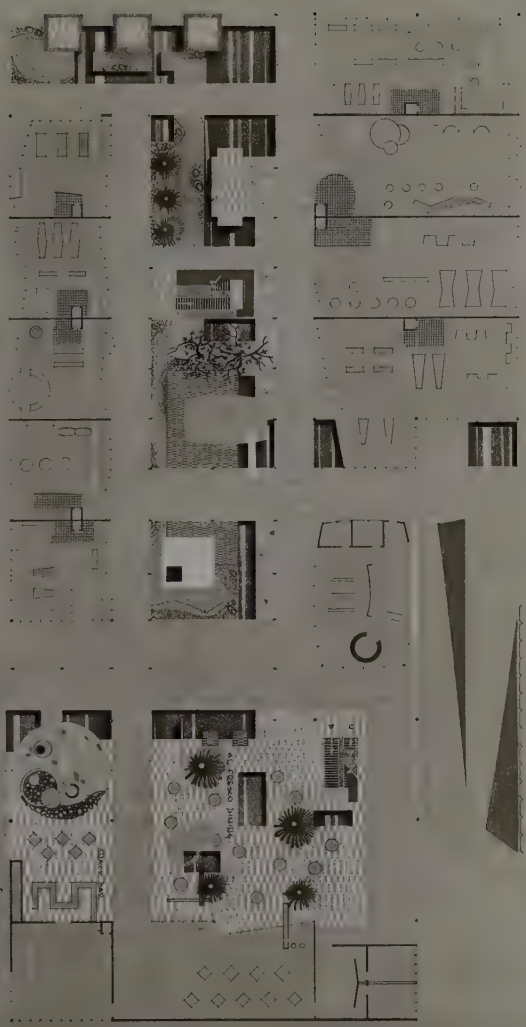
Outdoor dining area is not adequate. The jury felt that the student might have been forcing the areas in order to achieve a perfectly balanced formal design.

Honorable Mention Placed Second - Tile Council of America, Inc. Scholarship: M. E. Gerardy, Oklahoma State University. Basically a very good plan. Excellent basement parking and storage facilities. Well located access stairs from the basement. Some jurors felt that the student forced his design in order to accommodate the convex vaulting for pedestrian's covered walk.

Honorable Mention Placed First - Tile Council of America, Inc. Scholarship: J. S. Daley, Oklahoma State University. A very well organized plan without being stiff or formal. The character of the design is very pleasant and inviting. Location and size of the "al fresco" dining is very well located, ample in size, and results in an outstanding feature in the entire complex.

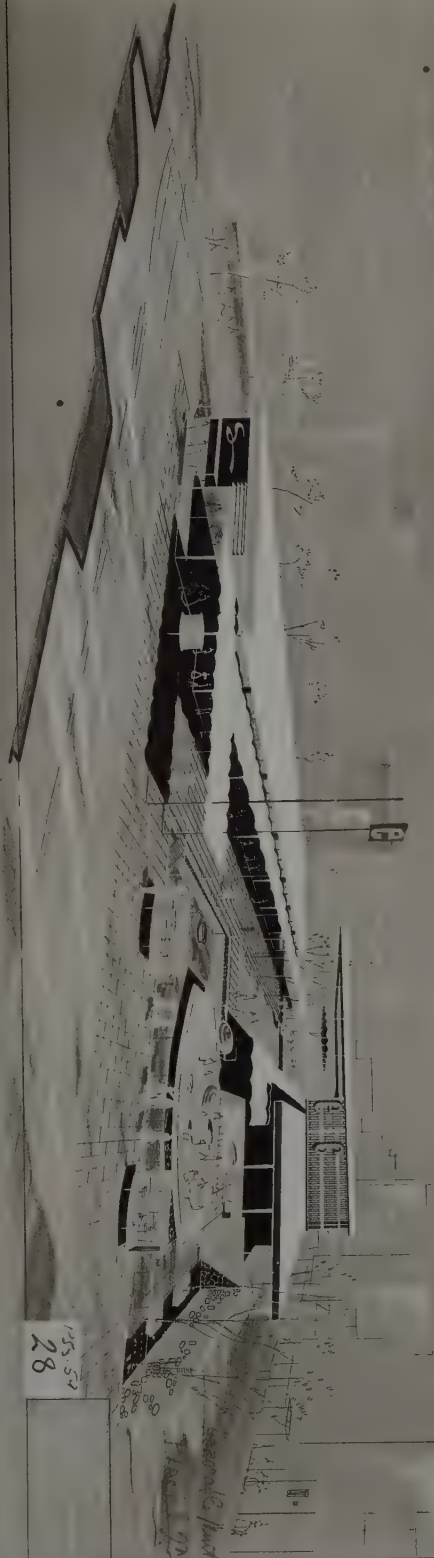
The planning of the stores, being accessible from the street as well as from the Mall was commended. The underground parking is elaborate but it apparently works well.

The relationship of buildings presents a successful and outstanding architectural entity.

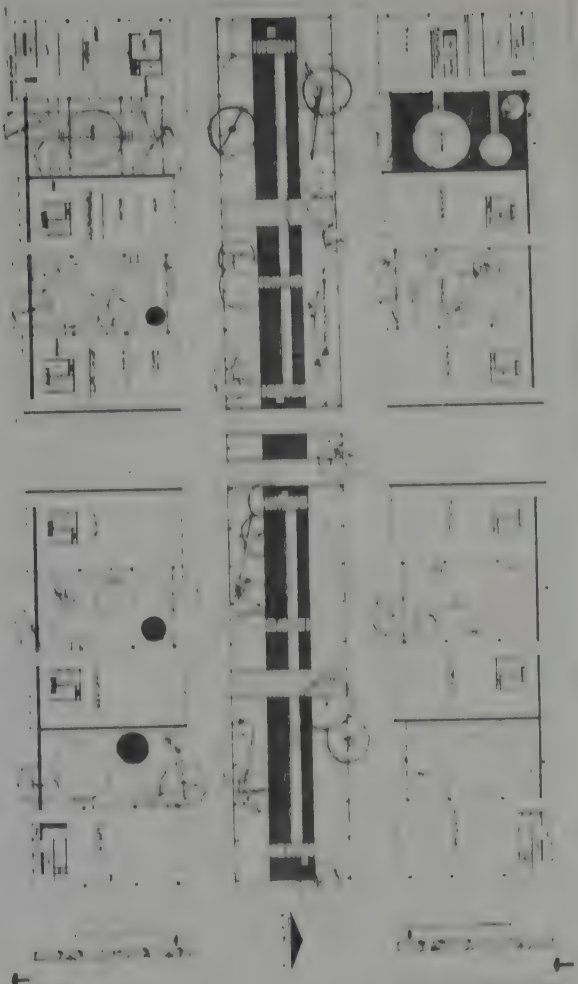


Kenneth Norton
Class 1ST
Saskatoon

1958-59
27



155.54
28



A SMALL MIDWEST SHOPPING MALL

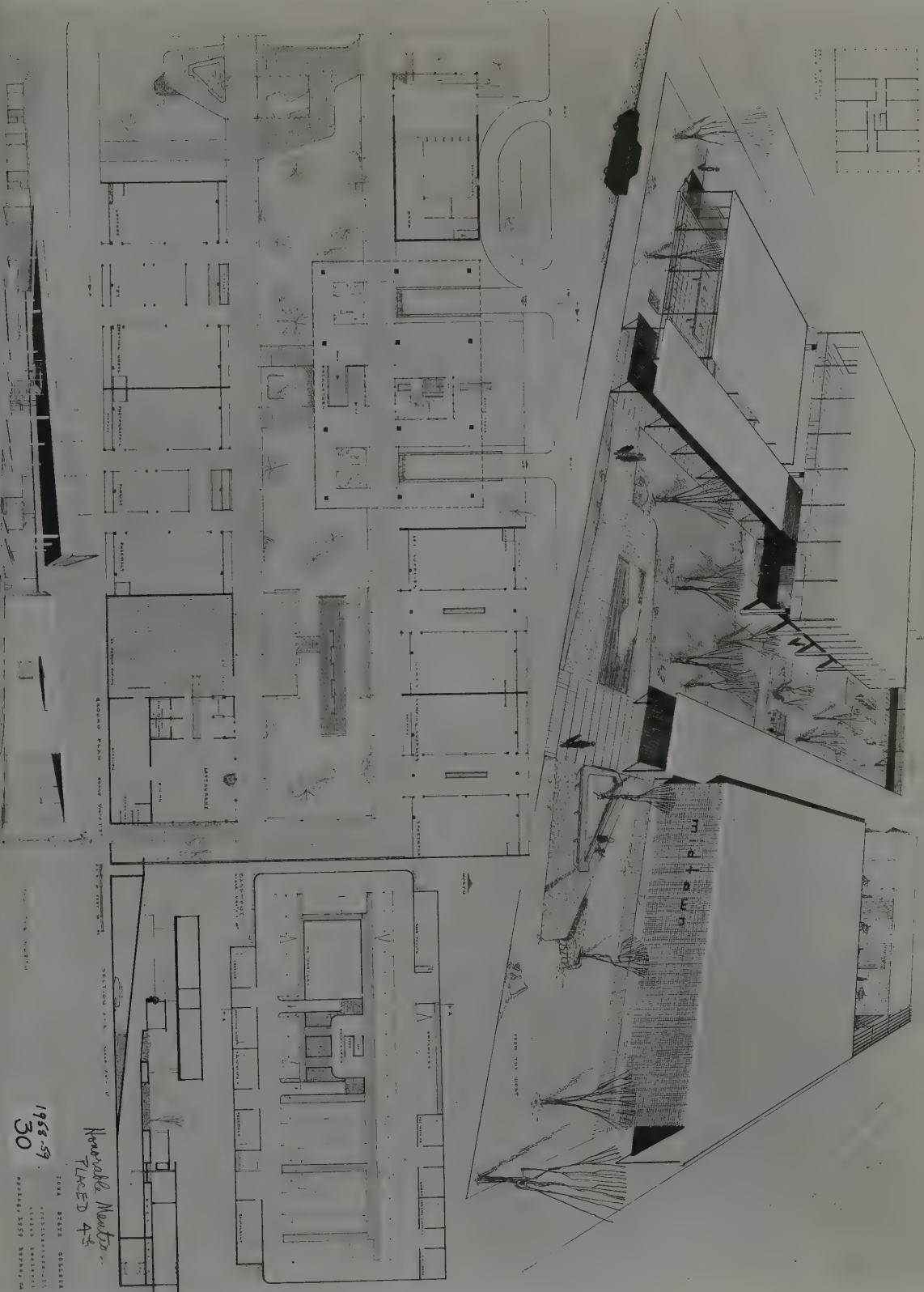


THOMAS M. JONES
2005.3.23



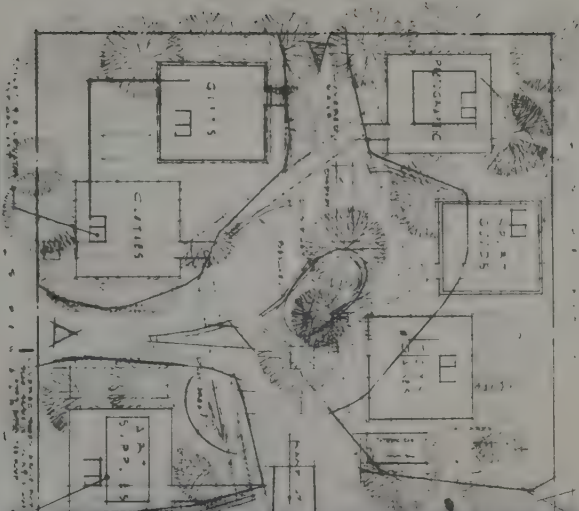
Shopping Mall

I-38

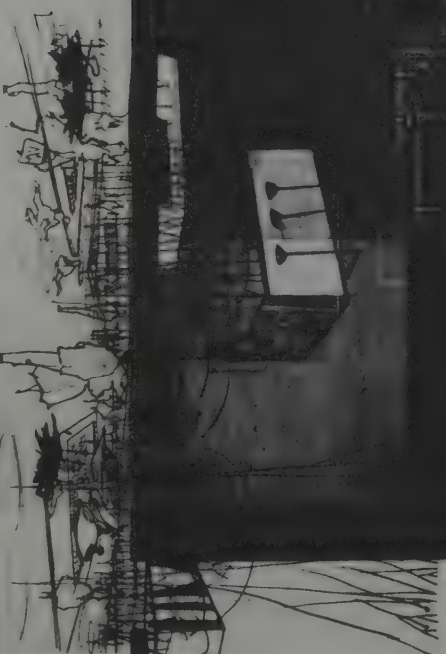
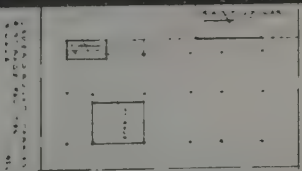


1958-59
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Horseable Newton
PLACED 45

1958-59
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Horseable Newton
PLACED 45



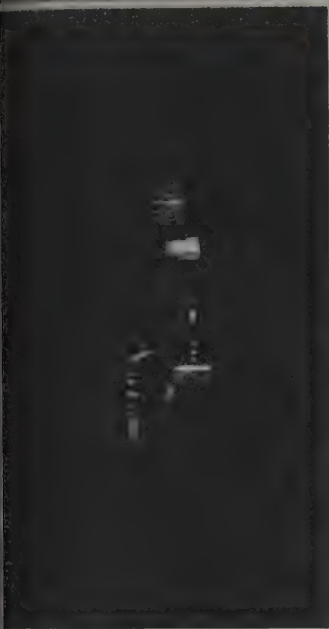
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SHOPPING MALL



1958-5
31



SPRING TERM - ELEMENTARY PROBLEM

DESIGN EXERCISE USING A TWENTY-FOOT CUBE ARCHITECTURAL RECORD PRIZE

JURY OF AWARD - June 4, 1959

Robert Guss	Hugh N. Romney
Sidney L. Katz	Charles E. Schillinger, Jr.
William S. Posten	Herbert L. Smith

Kenneth A. Smith, Columbia University

PARTICIPANTS - 73

Catholic University of America	Pratt Institute
The Cooper Union	University of Illinois, Urbana
Atelier Harmon, Lexington, Ky.	University of Illinois, Chicago
Louisiana State University	University of Notre Dame
Oklahoma State University	Unaffiliated: Richmond, Mass.

AWARDS

Honorable Mention	Placed 1st & 1st Prize	- J. S. Blink, University of Illinois
	Placed 2nd & Prize	- Z. Grigalis, University of Illinois, Chicago
	Placed 3rd & Prize	- D. P. Brors, University of Illinois
Honorable Mention		- J. R. Jeansonne, Louisiana State University
		- A. W. Brunken, Oklahoma State University
		- R. W. Cramer, Oklahoma State University
		- J. F. Knight, Oklahoma State University
		- S. Yip, Oklahoma State University
		- N. Diekman, Pratt Institute
		- H. W. Hoyer, University of Illinois
		- R. Baca, University of Notre Dame

REPRODUCTIONS

# 32	J. S. Blink, University of Illinois	Honorable Mention	Placed 1st & Prize \$50.
# 33	Z. Grigalis, University of Illinois, Chicago		Placed 2nd & Prize \$25.
# 34	D. P. Brors, University of Illinois		Placed 3rd & Prize \$25.

REPORT OF THE JURY - BY WILLIAM S. POSTEN

The jury was of the opinion that for a problem as restricted as this, all the entries showed considerable imagination. Most of the designs evidenced some degree of originality and were comparatively free of cliché. Many showed a strong sense of structure; although generally this was conceded to be one of the weaker points; this however, is understandable in an elementary problem and was not a critical factor in the judgment. One of the main shortcomings was

the failure to establish a relationship between the two floors; attempts to inter-relate the vertical as well as the horizontal spaces generally resulted in a better solution. A sense of the use of materials was generally lacking or not well defined. In many cases the space was not used economically or to greatest advantage. Despite these criticisms the submissions were thought for the most part to show a high degree of originality and design ability.

First Architectural Record Prize was awarded to J. S. Blink, University of Illinois. This problem was thought to have arrived at the most interesting solution in that the plan made the best use of the space provided and that the attempt to relate the first and second floors by means of the area around the fireplace and the court above was successful. The recognition of the cube form and its forthright treatment was commended as was the relationship of the living areas to the landscaping.

Second Architectural Record Prize was awarded to Z. Grigalis of the University of Illinois, Navy Pier, Chicago. This entry was admired for its complete simplicity and straightforward treatment of the structure. The openness of the plan was commended. The only serious objection was the lack of privacy for bathroom.

Third Architectural Record Prize went to D. P. Brors, University of Illinois. This entry showed a rather sensitive relationship of interior and exterior spaces. The use of materials was well expressed; generally the problem showed commendable planning and restraint.

Honorable Mention - J. R. Jeansonne, Louisiana State University: Well conceived plan; vertical circulation was interesting. Some questioned the advisability of the arched roof.

Honorable Mention - A. W. Brunken, Oklahoma State University: The simple plan and pleasant relationship of the living areas were found commendable by the jury.

Honorable Mention - R. W. Cramer, Oklahoma State University: The utilization of the space was found to be most successful and the provision for storage well thought out.

Honorable Mention - J. F. Knight, Oklahoma State University: The general plan was well developed; however, it was felt that a very exciting idea in the use of pools was somewhat defeated by their placement where they were restricted from view of adjacent indoor areas.

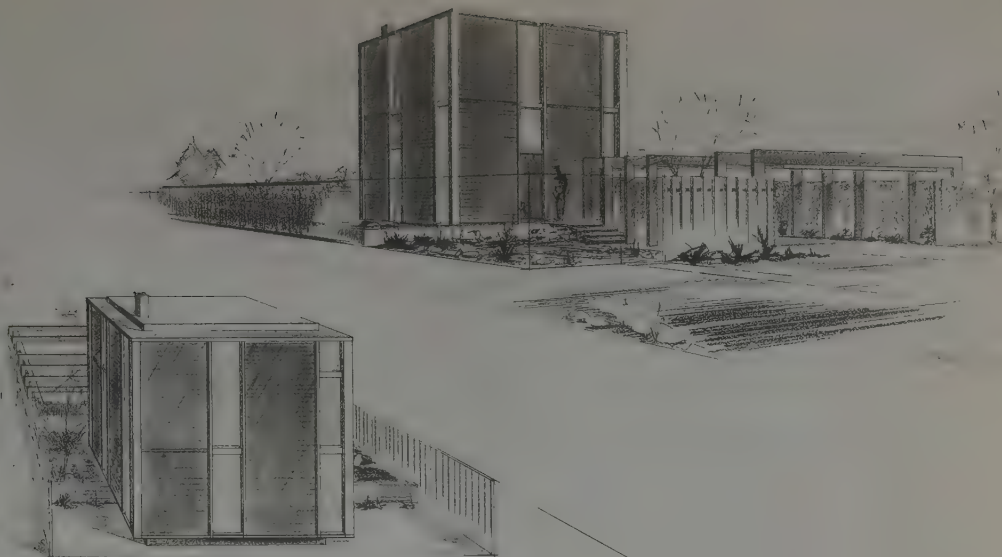
Honorable Mention - S. Yip, Oklahoma State University: The overall plan was well developed especially the site plan; however, the elevation came under criticism for use of too many materials.

Honorable Mention - H. W. Hoyer, University of Illinois: The overall solution was considered excellent. The stair enclosure was found to be most interesting, but some question arose as to the accessibility of the space behind it.

Honorable Mention - N. Diekman, Pratt Institute: The simplicity of the plan and furnishings as well as the vertical circulation were found commendable by the jury.

Honorable Mention - R. Baca, University of Notre Dame: This problem was found commendable more for its site planning and the relationship of the building to the landscape than for excellence in interior planning; the space layout was satisfactory, however. Some question was raised as to the advisability of sacrificing space from the somewhat small bedrooms to provide a balcony.

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2



A TWENTY FOOT CUBE

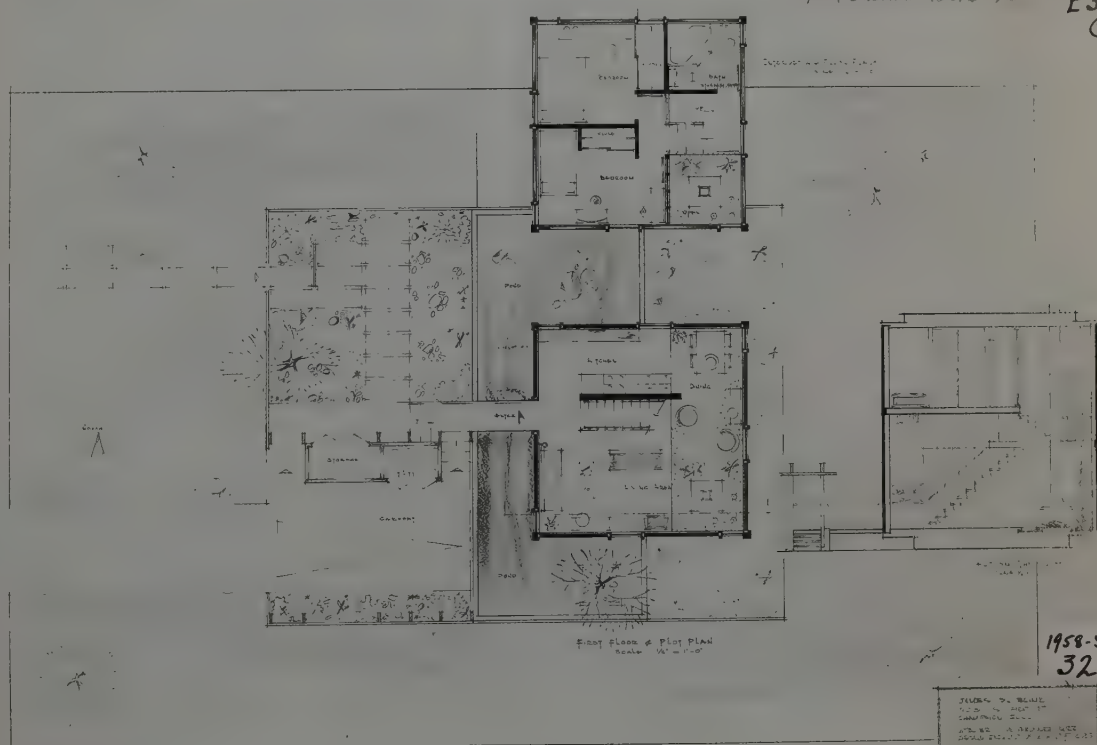
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1st architectural design

E35

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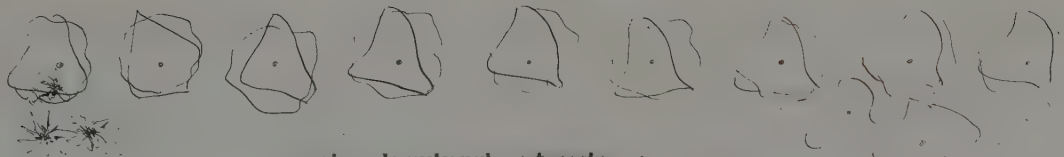


1958-59

32

JOHN D. BROWN
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1000 PINE ST.
NEW YORK, N.Y.
ARCH. & ASSOC. WKS.
1000 PINE ST. NEW YORK
A DIV. OF BROWN
BROS. & CO. INC.

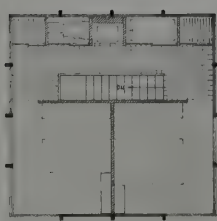
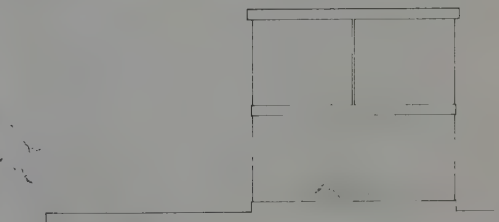
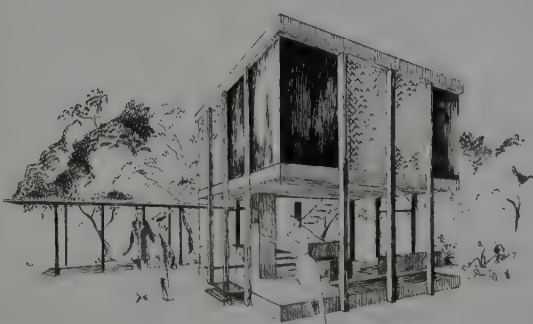
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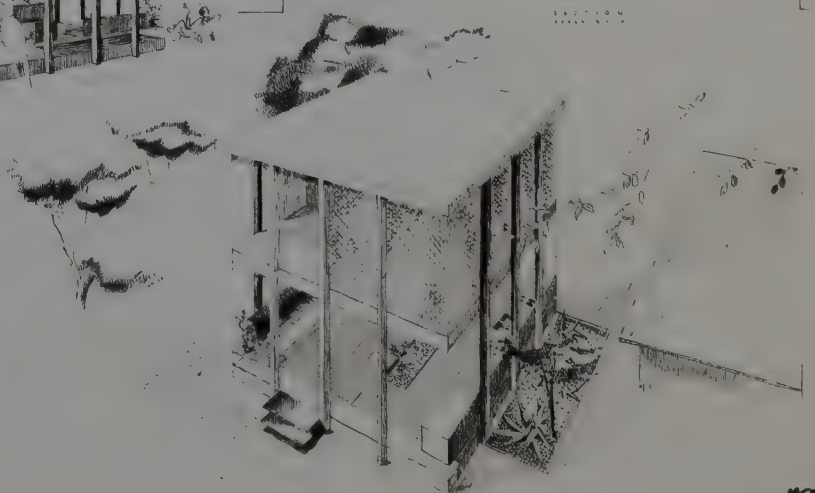
1958-59
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second floor
plan
1958-59
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SECOND FLOOR PLAN
SCALE: 1/4" = 1'-0"

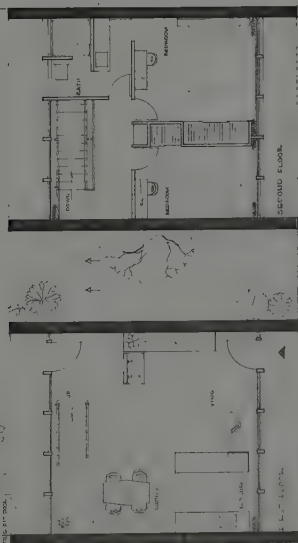


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ALIGALIS, RICULOS

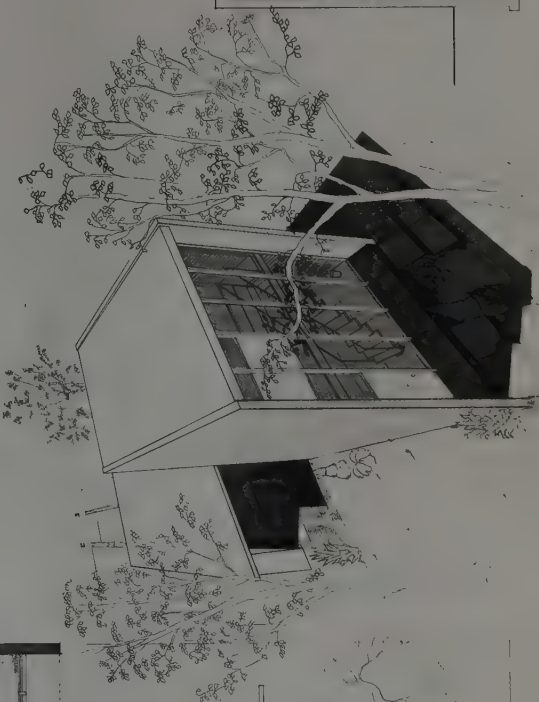
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PERSPECTIVE VIEW



SECOND FLOOR



CROSS SECTION

3rd Arch Record Page

1950-59
34

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LIGHT AS A TOOL OF ARCHITECTURE - BY RICHARD KELLY

Summary of lecture delivered at the
Architectural League of New York by Mr. Kelly.

Here follow some various random notes from my own architectural observations of how people react to light, that seem to me to summarize a few guide posts toward useful points of fact that may gradually form a set of rules for the use of light. Most of this is about personal visual perception through which light has become a great power in architecture.

There are recently so very many people working on light, so very many with real and new theories and facts that most of us are in the dark.

Look at these very few unselected reports I had on my desk today because I hadn't read them yet, - at least not all. Perhaps I will.

Recent work in connection with light and people and architecture is bringing science and art closer together. Many of the mysteries of "aesthetics" of the past are becoming logically related points of fact in the present.

The power of light charges our visual sense and resultant and reactive visual perception, and no other sense directly; it is now known that light dominates all our senses.

Perception is the whole process of sensing, emotional feeling and thought, whether conscious or unconscious. Extra emotional feeling and thought may be habitually stirred by a non-visual sense, but it usually is related to the mind through sight. Furthermore, previous perceptions by association through sight may strongly alter later perception through other senses. Buss Allison of Toronto quipped (tritely) that we can see color in the dark, when feeling blue, "seeing" red, or having that dark brown taste. Thus, the wide variation of each individual's human variations and complexities gives new meaning to one of the most far reaching psycho-physiological discoveries of the past decade.

Ten years have passed since a bold summary statement was made with impressive pedigree. It revealed that 7/8ths of total human sense perception comes through our eyes. From the American Association for the Blind, (in the 1948 President's Annual Report, from which I quote specifically) "those of us who see gain 87% of our perception through sight."

Therefore, consider visual perception only. We can assume the whole process is occasioned by visual stimuli to which we have perceptive reaction. Though through experience and education, some of us believe we have some choice in the quality of visual perceptive reaction, recent exploration of the unconscious mind would indicate that an overwhelmingly dominant part of visual reaction is unconscious and/or beyond conscious choice and control.

What we see consciously is like the top part of an iceberg. It is just a top fragment of what we know. Most of sight and visual perception is in the unconscious mind, which we know from modern science to control our lives with only partial guidance from our conscious perceptions and mind. In large part, variation of reaction would come out of an individual's awareness, sluggishness, or alertness, only, with very little variation of reaction possibly by individual control.

However, it is possible today to exert extensive control over the visual stimuli themselves. Obviously we can have a selection of choices of closing our eyes, or of coming-in-out of the bright sunlight, or of wearing sunglasses. So also, by shielding, reflecting, and filtering all kinds of light sources, we can very extensively control the light that produces visual stimuli.

I believe that the total stimuli-producing visual

perceptions are three, and only three, very distinct and basic kinds of lightplay. I call them: Focal Glow; Ambient Luminescence; and Play of Brilliants.

Focal glow is the campfire of all time, the glowing embers around which stories are told, or the football rally bonfire. It is the light burning at the window or the welcoming gleam of the open door.

Focal glow is the limelight of aphorism and the follow spot on the modern stage, or an aircraft beacon. It is Klieglight on a theatre facade or flashlight on a stair.

Focal glow is the sunburst through the clouds and the shaft of sunshine that warms the far end of the valley. It is the movie screen in the theater, the pool of light at your favorite reading chair, your airplane seat light.

Focal glow is the Harvest Moon, matchlight on a face, a bomburst. Focal glow is the end of the rainbow.

The above alusions form the stimuli of the play of focal glow. Now following are reactions.

The attraction of focal glow commands attention and creates interest. It fixes the gaze, concentrates the mind, and tells people what to look at. It sells merchandise.

Focal glow separates the important from the unimportant. It establishes precedence, can induce movement, and direct and control traffic. Focal glow helps people see.

But, focal glow used alone is like a highly developed modern version of fire on the cave floor, or a shaft of strong sunlight in black dungeon without the luminescence of the sky.

Focal glow used alone, even the best, can usually glare just as an approaching motor car headlight glares at night but not by day.

For really good visual acuity, eye-health and comfort, ophthalmologists recommend that lamplight - the best diffused lamplight perfectly shielded lamplight, and for low brightness in the field of vision, the best intensity lamplight of good color, - always to be used with surround luminosity of a brightness ration of less than

ten for subject, to one for surround background and furthermore that this surround have a continuing peripheral luminosity of at least similar ratio of brightness.

For seeing form, architectural and sculptural, ambient luminescence is necessary for back-lighting and revealing form.

Ambient luminescence is a snowy morning in open country. It is twilight haze on a mountain top, or a cloudy day on the ocean. It is under water in the sunshine, or in a white tent at high noon.

Ambient luminescence is the full cyclorama of the open theatre and a brilliantly lighted white room without visible lights. It is vaporous light and all we can sense of indirect lighting.

In our human reaction the background of ambient luminescence produces shadowless illumination. It minimizes form and bulk. It dematerializes.

Ambient luminescence minimizes the importance of all things and of all people. It fills people with a sense of the freedom of space and can suggest infinity. It is usually reassuring and is restful.

A whole background of ambient luminescence used alone is like a light, cloudy day without the heartwarming sunshine or sparkling reflections of sunlight. Good background light creates a comfortable room, but when used alone is spiritless without warm focal glow centers of interest, without the play of stimulating highlights of brilliants. Efficiency experts and industrial engineers know that a variety of lightplay is necessary for a productive atmosphere in a work-a-day world.

For both functional and pure aesthetics in the coming architecture, (that we all feel developing), we need a new interpretation of a distinct kind of optical stimuli with its attendant reactions.

I believe that new greater use is being demanded for an interior lightplay of brilliants.

Play of brilliants is the aurora borealis. It is a cache of diamonds in an opened cave or the Versailles hall of mirrors with its thou-

hands of candle flames - a ballroom of crystal chandeliers.

Play of brilliants is Times Square at night. It is night automobiles at a busy-running cloverleaf, or a night city from the air. It is sunlight on a tumbling brook, sparkling fountains against hedgework, or a water fight at high noon.

Play of brilliants is the heaven full of stars. It is summer lightning or a swarm of lightning bugs - the phosphorus waters in the churning wake of a motor boat. It is birch trees interlaced by a motor car's headlights.

Play of brilliants is the magic of the Christmas tree, Fourth of July skyrockets, and torchlight parades. It is the fantasy excitement of carnival lights, and restrained gaiety of Japanese lanterns at a fete. These brilliants are the jewels worn by our architecture.

In our human reaction, a play of brilliants excites the optic nerves, in turn stimulates the

body and spirit and charms the senses. It creates a feeling of aliveness, alerts the mind, awakens curiosity, and sharpens the wit.

Play of brilliants quickens the appetite and heightens all sensation. It can be distracting or it can be entertaining.

The new potency of light in architecture exists for use or misuse. This new potency of light can be the directive force of architecture in visual perception to create significant form and space with symbolic meaning. This new potency can be misused, or ignored to allow unforeseen chaotic visual stimuli to dilate and wreck our efforts toward creation of practical, and noble, space conditions for our climate and humanity.

Much of this process is below the level of conscious awareness. Our use of this power must be by developing more conscious alert awareness of light stimuli in our personal experience and logical thinking, conscious of the power of these stimuli we can create powerful reactions for our clients in any type of architectural space.

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